

HOMEFRONT

By

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I, the undersigned, hereby declare that the work contained in this thesis is my own original work and that I have not previously in its entirety or in part submitted it at any university for a degree.

Signature:

Date:

Abstract

This thesis is an enquiry into the interrelated nature of artistic production, theoretical concerns and subjectivity. It serves as an interrogation of linear and hierarchal argumentation and draws parallels between conceptions of textuality and the human body.

Abstrak

Hierdie tesis is 'n ondersoek aangaande die onderlinge verhouding tussen kunspraktyk, teoretiese belange en subjektiviteit. Dit dien as bevraagtekening van liniêre en hierargiese redenasie en trek verwantskappe tussen teks en die menslike liggaam.

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Much to say about nothing: A pre-/postface

The text you are presented with is neither the product of a clearly defined and limited research premise, nor an attempt to explain the body of practical work that accompanies it. Instead, it draws attention to the simultaneous difference between and interdependence of (supposedly) separate signifying systems.

The text you are presented with does not necessarily meet all the requirements of a thesis. However, it does confirm a familiarity with academic discourse and practice.

The text you are presented with suggests the insufficiency of hierarchal subdivisions and linear argumentation, but is divided into sequentially structured units.

The text you are presented with makes claims toward irreducibility and complexity, yet relies on the summarising and conflation of various structuralist and poststructuralist theories.

The text you are presented with maintains that meaning is produced through disparity, yet attempts to overcome conceptual breaches.

The text you are presented with consists of A4 pages which have been printed back to back and cut in half. However, it problematises binary logic.

The text you are presented with appears to reveal the personal concerns of the author/artist, but relies on artifice.

The text you are presented with is deliberately self-transgressive, self-conscious, self-referential, self-explanatory, self-evasive and self-indulgent.

The text you are presented with exists as both an *excess* and a *battlefield*.

Had this preface been included in the text, it might have read as follows:

List of illustrations

1. Van Eeden, Adrienne, *Much to say about nothing: a pre-/postface* (2003-2005). Framed silverprints on fibre paper, 21 x 29,7cm each. Installation view.
2. Van Eeden, Adrienne, *Firm adult easy slide* (2005). Wood, enamel paint, Perspex, vinyl lettering, plastic specimen jars, plastic snap cap bottles, plastic sachets, toothbrushes, floss, toothpaste, mouthwash, water, spit, 136 x 358,4cm. Installation view.
3. Van Eeden, Adrienne, *Firm adult easy slide* (2005). Wood, enamel paint, Perspex, vinyl lettering, plastic specimen jars, plastic snap cap bottles, plastic sachets, toothbrushes, floss, toothpaste, mouthwash, water, spit, 136 x 358,4cm. Installation view.
4. Van Eeden, Adrienne, *Firm adult easy slide* (2005). Wood, enamel paint, Perspex, vinyl lettering, plastic specimen jars, plastic snap cap bottles, plastic sachets, toothbrushes, floss, toothpaste, mouthwash, water, spit, 136 x 358,4cm. Detail.
5. Van Eeden, Adrienne, *Everybody's favourite* (2003-2005). Toothbrush hairs, sphere with diameter of approximately 19cm. Installation view.
6. Van Eeden, Adrienne, *Super quality virtue* (2004-2005). Toothbrushes, Perspex, nickel finding crimps, steel wire, plastic tumblers, acrylic tubing, wood, enamel paint, 178 x 162cm. Detail.
7. Van Eeden, Adrienne, *Super quality virtue* (2004-2005). Toothbrushes, Perspex, nickel finding crimps, steel wire, plastic tumblers, acrylic tubing, wood, enamel paint, 178 x 162cm.
8. Van Eeden, Adrienne, *Super quality virtue* (2004-2005). Toothbrushes, Perspex, nickel finding crimps, steel wire, plastic tumblers, acrylic tubing, wood, enamel paint, 178 x 162cm. Detail.
9. Van Eeden, Adrienne, *Jade whisper* (2005). Sound installation, enamel paint, wooden bench, display dimensions variable. Installation view.
10. Van Eeden, Adrienne, *Being thorough in your daily oral hygiene lays the foundation for a confident smile* (2005). Video, display dimensions variable. Installation view.
11. Van Eeden, Adrienne, *Being thorough in your daily oral hygiene lays the foundation for a confident smile* (2005). Video, display dimensions variable. Video still.
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13. Van Eeden, Adrienne, *Being thorough in your daily oral hygiene lays the foundation for a confident smile* (2005). Video, display dimensions variable. Video still.
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18. Van Eeden, Adrienne, *Song* (2005). Sound installation, toothbrushes, Perspex, wood, fluorescent lights, 30 x 22 x 18cm each, display dimensions variable. Installation view.
19. Van Eeden, Adrienne, *Ice whitening* (2004-2005). Mounted blue-toned silverprints on fibre paper, 40,7 x 30,8cm each, display dimensions variable. Installation view.
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21. Van Eeden, Adrienne, *Ice whitening* (2004-2005). Mounted blue-toned silverprints on fibre paper, 40,7 x 30,8cm each, display dimensions variable. Detail.
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As ek dit geweet
het sou ek nie
so hard probeer
het nie.

There are two similar photographs of the
artist's face.

She smiles to reveal a gag made of tooth-
brushes in one and the effect of dental
disclosure tablets in the other.

Gérard Genette (1997:161) uses the term *preface* to refer to introductory texts which consist of “a discourse produced on the subject of the text that either follows or precedes it”. The primary function of the preface is generally to ensure that a text is read “properly” (Genette 1997:197); its introductory location allows it to offer readers an “advance commentary” (Genette 1997:237) on a text they have not yet read. Barbara Johnson maintains that by existing both outside and inside, before and after the “book”, the preface can be seen as “internalised exteriority” and “anticipatory retrospection” (1981:xxxii). Although the preface thus appears to be part of a work, it is spatially and temporally detached from it. In the essay “Outside the book” (the “preface” to *Dissemination*), Derrida (1981:7) elaborates as follows: “From the viewpoint of the fore-word, which recreates the intention to say after the fact, the text exists as something written – a past – which, under the false appearance of a present, a hidden omnipotent author (in full mastery of his product) is presenting to the reader as his future”. Prefaces are generally written after the texts they deal with.

Is there anything else I can do?

-  Keep sweets and sugary foods to a minimum. Instead, choose sugar-free foods for snacking. Good choices include vegetables, fresh fruits, bread, and plain popcorn.
-  Don't smoke or use tobacco.
-  Cut down on carbonated soft drinks. Many—including diet sodas—contain acids that can damage tooth enamel.
-  If you can't brush right after eating, a piece of sugar-free gum is a good substitute. That's because chewing gum increases your saliva, which is the mouth's built-in defense system against the development of harmful plaque.

What gets checked at a checkup?

While checkups can vary, your dentist will most likely examine your teeth and gums for any visible problems. He or she may also take x-rays to make sure there aren't any hidden problems. Your dentist or hygienist may also professionally clean your teeth to remove hardened plaque (tartar) from above and below the gumline, as well as polish them (also called a prophylaxis) to remove hardened plaque and stains

HOME

FRONT

"Ons kan altyd
by my huis sand-
ete maak," het
ek gesê. Ek
het vergeet hoe
deurmekaar dit
was.

Four white boxes each contain:

- two transparent perspex shelves
- six 60ml specimen jars with red tops
(one of which contains 5ml toothpaste
in a sealed packet and another one
piece of unused floss)



Despite poststructuralist claims to the severing of connections between signifiers and signifieds, the role of codification (or the establishing of semiotic conventions) in the production and interpretation of texts cannot be disregarded – a “degree of compliance and standardisation” (Drucker 1998:61) is indeed necessary for writing to serve as communication. Daniel Chandler makes the noteworthy observation in his book *Semiotics: the basics* (2002:148,158), that textual codes (such as scholarly apparatus) do not necessarily *determine* the meanings of texts but do *constrain* them. Furthermore, Foucault’s hypothesis that things only take on meaning and become “objects of knowledge” (Hall 2001:73) within discourse (thus the role of discourse in “framing” a subject of discussion) suggests that texts can neither be regarded in isolation, nor are they free from pre-existing conventions.



Hy het nie omgee
gee nie, dit was
net in bysack.

Maar ek het
omgegee.

- three sealed 25ml bottles with snap-caps
(two contain 25ml distilled water each
and another 10ml red mouthwash)
- one unused red firm Adult toothbrush

Academic texts are generally assumed to rely on meticulously organised conceptual relationships which result in hierarchically defined propositions. Chandler (2002:84) recites the conventions of exposition as follows: “A clearly defined topic, introduction, body which explicates all but nothing more than the stated topic, paragraphs which chain from one to the next, and a conclusion which tells the reader what has been discussed [...] no digression [...] is permitted on the grounds that it would violate unity”. Both Chandler (2002:84-6) and literary critic J. Yellowlees Douglas (1994:159) propose that the apparently cohesive nature of tight, sequential and seamless logical arguments often serve to give the impression of coherence and closure through the control of form.



Ek was nie in-
meng nie. Dit
was jou besig-
heid.

- six 60ml specimen jars with green tops
(one of which contains 5ml toothpaste in
a sealed packet and another one piece of
unused floss)

Although one cannot simply equate academic exposition and/or argument to philosophy, David Kolb's hypothesis in both the print (1994b:323-344) and hypertext (1994a) versions of *Socrates in the labyrinth* is useful: if argument implies a beginning, middle and end, is it possible to depart from the linear form of traditional argumentative moves? Kolb (1994a; 1994b:327) contends that since argument (despite the possibility of multiple beginnings and/or parts) links premises and conclusions, it will only be present when the underlying linear structure is somehow indicated. Moreover, since academic texts are generally goal orientated, they require both direction and constraint; Kolb refers to this process as "de-cision" (1994b:327) - the cutting off of the excess in favour of a necessary core.

Tooth & tongue brush has 2 distinct features:



Soft tongue cleaning grooves, which are specifically designed to remove bacteria from the tongue surface

X-active plaque cleaning bristles for really thorough teeth cleaning

A whole new experience of clean - helping to reduce bad breath and keep your mouth feeling fresher.

* Than normal brushing

31.03.05

DIRECTIONS:
Brush teeth as normal. Rotate brush & place the cleaning grooves on the back of the tongue. Draw the grooves forward to the front of the tongue, rinse the cleaning grooves & repeat over the whole tongue surface. Rinse both sides of brush head thoroughly after use.

Aqualfresh recommends using your Flex Tooth & Tongue brush twice a day with Aqualfresh toothpaste.

 GlaxoSmithKline

GlaxoSmithKline South Africa (Pty) Ltd / (Edms) Bpk,
57 Sloane Street, Bryanston, 2021
Consumer Care Line Tel: 0860 103 086
Email: shsa.careline@gsk.com

Jy het nie voor
die tyd daaroor
gedink nie. Ek
rook nie.

- three sealed 25ml bottles with snap-caps
(two contain 25ml distilled water and
another 10ml green mouthwash)
- one green Fimm Adult toothbrush



This text is neither a call for the complete departure from established academic convention, nor a suggestion that theses should comprise of limitless assortments of unrelated and unsubstantiated statements – as Stuart Moulthrop suggests, “[v]astness and randomness are not particularly valuable per se” (1994:308). However, should one hold on to the (somewhat essentialist) assumption that academic writing does indeed amount to argument, whether argumentation is a matter of reception or production on the part of the reader (and what the parameters thereof are), is debatable. Furthermore, if the text is accepted as the entity through which the argument is made, the unity, stability and reproducibility of the one would (necessarily?) stand in reciprocal relationship to the other.



Dit is nie so eenvoudig nie.

Thirty-one white boxes contain:

- two transparent perspex shelves
- six 60ml specimen jars with red tops
(one with an empty toothpaste packet,
one with used toothpaste, two with used
water, one with used floss and another
with used mouthwash)

Discussions around text often oscillate between binary extremes, especially concerning the opposition of author(s) and/or reader(s) as the primary producers of meaning. Poststructural textual “definitions” seem deliberately vague and non-descript, but generally remove representational qualities from the text and replace the idea of text as a mere function of a linguistic system with the notion thereof as an activity. Roland Barthes’s theory of “the Text” serves as a critique of the author as a fixed point of meaning (Wolff 1981:117; Solomon-Godeau 1988:81) by insisting on the productive equivalence of reading and writing as a “single signifying practice” (Barthes 1988:1973). Where the “the work” is the object of passive consumption, “the Text” is regarded as the site of the active production of meaning through a process of demonstration (Barthes 1988:170; 1981:36-7; 1977:148,161-2).

Barthes (1974:5-6) similarly distinguishes between *lisible* (readerly) and *scriptable* (writerly) texts, the latter of which encourages readers to engage in the process of “writing”. This approach is comparable to the claims of reception theory in that reading is regarded as the “actualisation” (Wolff 1981:111) of a text.

For tightly spaced teeth

Jordan **EasySlide** Whitening with fluoride and mint is a specially designed monofilament dental floss designed to avoid shredding. The floss contains ingredients which will help you to:

- remove stains caused by coffee and smoking
- reduce tartar build-up
- strengthen and protect your teeth

Dental floss is an efficient way to remove plaque from between your teeth

Daily use of dental floss may prevent build-up of plaque, which can lead to gum disease, i.e. loss of teeth.



Slide the floss between your teeth with an upwards and downwards motion.

My mond was vir
in lang tyd daar-
na dood. Ek het
die heeltyd my
wang raakgebyt
sonder om dit te
beseef. Dit was
baie seer.

- three almost empty opened 25ml bottels
- one used red firm Adult toothbrush

Eating is comprised of both consumption and production, as Leon Krass (cited in Rozin 1999:10) explains: “Eating comprises appropriation, incorporation and de-formation of a complex other, and its homogenisation into simples, in preparation for their transformation into complex same.” In a similar vein, Falk (1994:39) draws on Michel de Certeau’s metaphor for consumption as reading, which is simultaneously passively receptive (ingestive) and actively interpretative (productive). (See also Van Eeden 2002:8-9 for a similar discussion).



Ek was laat.

- six 60ml specimen jars with green tops
(one with an empty toothpaste packet,
one with used toothpaste, two with used
water, one with used floss and another
with used mouthwash)



In his book *The death and return of the author* (1999:22-3,47-8), Seán Burke argues that the supposed “death of the author” marks both the negation of the closure of representation and a departure from the view of the author as the unitary source of the text. Similarly, Mikhail Bakhtin’s conceptualisation of the carnivalesque and the heterogenic nature of *dialogic/polyphonic/multivocal* novels, serves as resistance to the mimetic and univocal text (Burke 1999:49; Hawthorne 1994:18); dialogues within the text have the possibility of becoming dialogues with all the voices outside the text (Pfister 1991:211). This approach could be summarised by Samuel Beckett’s “[w]hat matter who’s speaking, someone said, what matter who’s speaking” (cited in Foucault 1977:115). However, the difficulty is that the implication of authorial purpose, influence and adaptation cannot be entirely circumvented, or as Burke (1999:27) asserts: “[n]eedless to say, as institution, the author is not dead”.



Ek het jou gemis.

- three almost empty opened 25ml bottles
- one used green Firm Adult Toothbrush

Intimate epitexts designate messages in which the author directly or indirectly addresses himself – these include diaries and dossiers of pre-texts (Genette 1997:387). Bakhtin contends that there is both an ontological and spatio-temporal breach between he who writes and what is written – the self written about is no longer present to the self writing (Burke 1999:55). In *Roland Barthes by Roland Barthes*, Barthes addresses this relationship: “I had no other solution than to *rewrite* myself – at a distance” (Burke 1999:53-4). According to Genette (1997:395), interior monologues consist of “telling oneself what one wants to tell oneself and what one wants to hear oneself telling oneself”.

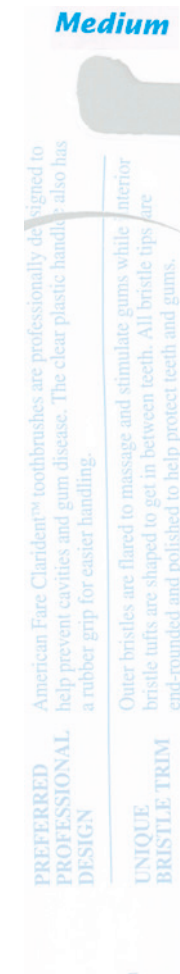


Ons het gesê:
"Hierdie keer doen
ons dit reg".

Four red square doors read: "I know"



Much of Jacques Derrida's critique of the classical concept of writing as the mere communication of intended meaning (Derrida 1988:9,21,25) depends on the dismissal of the anteriority of meaning and of criticism as the recovery of that meaning. Burke (1999:140) argues that Derrida does not so much dispute the actuality or necessity of intention, but rather questions the "determinative hegemony" of intention over the communicative act. Derrida maintains that meaning is never fully present (since representation never re-presents), but is simultaneously constituted by difference (in space) and deferral (in time); *différance* thus has spatial (or structural) and temporal (or actional) characteristics. This interval is defined in terms of *temporisation* (the suspension implied by the becoming-time of space) and *spacing* (the dynamic division of the becoming-space of time). (Derrida 1992:110,112-3,116-7).



Hulle sê dat
tandemalje die
hardste stof in
die menslike
liggaam is.

Four green square doors read: "I can"



In the introduction to Derrida's *Writing and difference* (1978:xvi-xvii), Alan Bass notes that *différance* often functions as an *aporia* – the excess produced by a seemingly insoluble logical difficulty. Derrida's "nonbinary logic" (Johnson 1981:xvii-xviii) requires that the antithetical meanings of his "non-concepts" cannot be dissolved one for the other. Pasi Falk (1994:4) regards this principle of irreducibility as exemplary of the poststructuralist questioning of reductionistic dualisms. Moreover, Derrida (1992:10) maintains that difference involves an evaluative aspect and that each of the terms in an opposition appears as the *différance* of the other – as the other different and deferred in the economy of the same. This is not unlike Gilles Deleuze and Félix Guattari's defiance of binary closure by the multiplication of terms in which the closed binary "this and that" becomes "this and then that and then this" (Holland 1991:55).



Die tandeborsel is
te groot vir my
mond.

Thirty-one red square doors read:
"I-knew"

My tandoleis het
begin bloei.

Thitty-one green square doors read:
"I-ean"

In the introduction to *A thousand plateaus* (2004:5-10), Deleuze and Guattari use three types of root growth to exemplify different types of connective logic: the classic “root-book” (based on binary logic), the “radicle-system” or “fascular root” (in which the primary root is replaced by an “indefinite multiplicity” of secondary roots) and the rhizome (which ceaselessly establishes connections and is composed of dimensions and “lines of flight” rather than discreet units and points). Despite the abovementioned tripartite division, Deleuze and Guattari mainly distinguish between arborescent systems that are essentially hierarchical, logocentric, and striated (thus consisting of centres of significance and subjectification), and those systems that are rhizomatic or nomadic and operate by variation and expansion within smooth space (2004:18,23). In striated space, lines and trajectories are subordinated to points, whereas in smooth space the points are subjected to the trajectories (2004:528). Brian Massumi (1992:xiii) summarises this as the fundamental opposition of *logos* and *nomos*.



Dit het nie uitge-
werk soos ek gedink
het nie.

The work consists of approximately one
hundred and twenty thousand toothbrush
hairs.

Rhizomatic space is defined in terms of transformation rather than essence and consists of plateaus which are neither characterised by beginnings and ends, nor necessarily connected by relationships of logical consistency (Deleuze & Guattari 2004:24; Rajchman 2001:4,21). Plateaus constantly deconstruct and multiply given sets of terms to the point where they intersect with the deconstructions on other plateaus *au milieu* (in the middle/in between) without collapsing into or becoming identical with them; this allows the emphasis of either a plateau's relation to or separation from others (Holland 1991:56; Massumi 1992: 21). The comparison of the rhizome to a map with multiple entryways rather than a tracing or reproduction (Deleuze & Guattari 2004:12-4), suggests an alternative to the closed equation of representation. Deleuze and Guattari (2004:250) propose that the textual potential of the rhizome involves the negation of the tripartite division between reality, representation and subjectivity - the text can thus be viewed as an "assemblage with the outside", rather than an "image of the world" (Herzog2000:http://www.rochester.edu/in_visible_culture/issue3/herzog.html).



"Hoe kon jy dit
vir almal vertel
het?" het ek
gesê, "Jy moes
nie".

Each hair is curled with the use of a
tweezer and an eyelash-curler.



The temptation exists to simply equate logical or linear characteristics within academic writing to arborescent structures and nonlinear associations to the smooth leaps within nomadic space. However, Deleuze and Guattari maintain that smooth and striated spaces do not exist in isolation, but rather in mixture - smooth space is continuously translated and traversed into striated space; and striated space reversed and returned to smooth space (2004:524). In a similar vein, Stuart Moulthrop (1994:316) proposes an alteration between *nomos* and *logos* in hypertext – both the creation and deconstruction or deterritorialisation of structures.

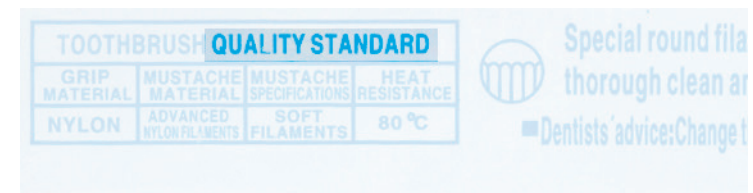


Dit het alles
verkeerd - om
begin : "agterste
voor" is die
regte woord.

The hairs are rolled together in a ball.



Falk (1994:2-3) maintains that the human body as sensory and sensual being presupposes the disciplinary formation of a “sensible” counterpart. According to Susan Bordo, this tension between repression and release is inscribed on the bodies of women in particular through eating: “Many of us may find our lives vacillating between a daytime rigidly ruled by the ‘performance principle’ while our nights and weekends capitulate to an unconscious ‘letting go’ [...] In this way, the central contradiction of the system inscribes itself on our bodies, and bulimia emerges as a characteristic modern personality construction” (Betterton 1996: 131). (See also Van Eeden 2002:28 for a similar discussion).



Dit is my gunste-
ling gear.

It is difficult to distinguish between
the hairs from the different toothbrushes.



Janet Maybin (2001:65) summarises Bakhtin's conception of language as a struggle between centripetal forces (forces of centralisation) which produce authoritative, fixed and inflexible discourses and centrifugal forces (forces of diversification) which result in the stratification and diversification of language. This model is akin to general arguments of (amongst others) Derrida, Foucault, Deleuze and Guattari around the manner in which the "centre" serves as the organising and limiting principle of structures. Derrida proposes in *Writing and difference* (1978:289) that the lack or absence of a centre permits a play of substitutions and the resultant movement of supplementarity. Landow (1997:38) notes that this notion of decentring is not a denial of the importance of a centre, but an assertion that it is a function rather than a being.



Ons is té verskil-
lend. Dit was
die grootste pro-
bleem ooit.

There are four New Generation Super
Quality Virtue toothbrushes for each day:

- red
- green
- yellow
- blue

Psychoanalytic models of the psycho-sexual development of children propose that the distinction between the inside and outside of the subject is generally constituted by absence or lack. Lacan uses the term “erotogenic/erogenous zone” to demarcate a rim-like orifice that designates both interior and exterior without itself being either (Grosz 1990:75). The function of the abovementioned sensory apertures in the realisation of satisfaction is theorised by both Freud and Lacan in terms of the obtaining of pleasure through the penetration, incorporation and eventual expulsion of the object (Laplace & Pontalis 1973:211-2; Grosz 1990:75). The oral nature of self-formation is suggested by the use of the term “incorporation” as a substitute for “eating” or “consumption” in that it responds to the introjection and imitation implied by the Freudian concept of ‘primary identification’ (Lupton 1998:17; Falk 1994:17-8). (See also Van Eeden 2002:12-16 for a similar discussion).



Dit het alweer
gebeur. Ek kon
nie help nie.

Everything consumed by the artist before
brushing her teeth in the morning is
indicated by:

- a red toothbrush (if she was in her
own flat when brushing her teeth)
- a green toothbrush (if she was not in
her own flat when brushing her teeth)

The term “hypertext” was originally coined in the 1960s by Theodore Nelson to refer to “*non-sequential writing* - text that branches and allows choices to the reader, best read at an interactive screen” (Nelson 1993:0/2). Nelson (1993:1/17) regards the choice of expository sequence offered to the reader as the primary difference between “customary writing” and “hypertext - a characteristic that has dominated the majority of contemporary re-definitions of the term. Computer-based hypertextual systems are generally regarded as consisting of “lexias” (Landow (1994b:1) appropriates Barthes’s term to refer to units of text) or nodes joined by electronic links. Jakob Nielson describes these as “belief networks”: if two lexias are linked, readers tend to believe they are related in some way (Harpold 1994:194). The discontinuity caused by the direct connection from one position in the text to another (Aarseth 1994:67-9) supposedly allows the textual spaces in electronic hypertext to function in a manner different to the fixed unidirectional page turning that characterises linear print.

What kind of floss is best?

While there are a number of different kinds of floss (waxed, unwaxed, flavored), they are all designed to reach between the teeth and below the gumline to remove plaque.

So use whatever type of floss you prefer. Some of the newer flosses are easier to use: they are more shred-resistant and slide smoothly between the teeth.

If you have trouble holding or using floss, you may want to try a *dental flossette*. It eliminates the need to wrap and guide the floss between the teeth with the fingers, and can give you better control. Once the flossette is inserted between the teeth, use the same method of flossing as above. Ask your dentist or hygienist to show you if you are unsure.



If you have braces or restorative dental work (such as a bridge) that interferes with normal flossing, you may want to try a *threading floss*. This floss has a stiffened end that allows it to be threaded in between your teeth or under bridgework.



Ik wou hê jy
moet ook trots
wees.

Everything consumed by the artist between
brushing her teeth in the morning and
brushing her teeth in the evening is
indicated by:

- a blue toothbrush (if she was in her own
flat when brushing her teeth)
- a yellow toothbrush (if she was not in her
own flat when brushing her teeth)

Critiques of logocentrism are often (uncritically) transposed to print culture in general and (electronic) hypertext regarded as the indisputable materialisation of general poststructuralist concerns with the unity of the text. Phrases such as “fragmentation and re-combination”, “mutable and transformable”, “spaces to navigate” (Hayles 2000: http://www.iath.virginia.edu/pmc/text_only/issue.100/10.2hayles.txt), “networks of alternate routes”, “plurality of discourses”, “the freeing of the reader from domination by the author” (cited in Kolb 1994b) and “nonhierarchical, unpredetermined crossroads” (cited in Burke 1999:192) are not uncommon. Many of these definitions and assumptions neither take into consideration the fact that the majority of hypertext networks are collections of axial structures (thus merely creating the illusion of a rhizome), nor do they differentiate between exploratory hypertexts (where the reader navigates existent text) and constructive hypertexts (which require reciprocal action) (Landow 1994b:1,23; Joyce 1991: http://www.iath.virginia.edu/pmc/text_only/issue.991/joyce.991).



Dit was té styf
gespan en toe
breek dit mid-
del deur.

Meals are measured in units:

- a unit consists of three hairs crimped together at one end with a nickel finding crimp
- one bite = one coloured unit
- one sip = one white unit



Features such as self-referentiality, disintegration, hybridity and lack of closure are not exclusive to (electronic) hypertext systems and are often deliberately foregrounded in postmodern (printed) texts. Furthermore, the electronic encoding of textual information is based on the “systemic logic” of “machine language” (Drucker 1998:217) and many (if not the majority of) “printed” texts are “written” in word-processing programmes. It thus appears that the seemingly obvious ontological distinction between the “digital” and “analogue”, or electronic and printed texts is not necessarily a given. However, the material attributes of the text do not only influence the reader’s interaction with it, but are also crucial to the production of meaning. As Drucker (1998:59,232) suggests, information is not entirely independent of the forms in which it is presented. In a similar argument, Richard Lanham (1993:5,14) suggests that one looks both *at* a text and *through* it.



"Ek is bang ek
is later vandag
sput, daarom
wil ek jou nie
nou sê nie," was
jou antwoord.

"Meal structures" are formed as follows:

- three loose ends are used to make connections with other units
- each unit can only connect to three other units
- the units are connected according to the order of consumption



It seems that feminist criticism of the “pure difference” embodied by the digitisation of information tends to liken binary coding to the general inequality supposedly demonstrated by binarisms such as “on and off, right and left, light and dark, form and matter, mind and body. [...] Man and woman, male and female, masculine and feminine” (Plant cited in Sundén 2001:219). According to Sadie Plant, “1 [becomes] the definite, upright line; and 0, the diagram of nothing at all: penis and vagina, thing and hole. [...] it takes two to make a binary [...] 1 and 0 makes another 1’.



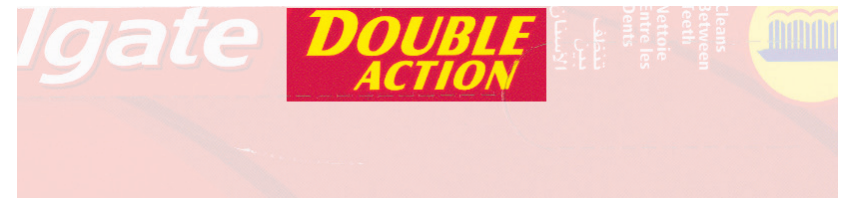
Dit het 'n snaak-
se snaak.

It takes approximately eleven hours to
build the "meal structures" of a single
day.



According to Drucker (1998:250), the deliberate positioning of so-called “feminine écriture” outside of what is deemed normative language has been based on the essentialist (and historically incorrect) assumption that patriarchal language is linear and exercises authority in linear form (as opposed to the inherently nonlinearity of women’s language). Likewise, seamless textual unity has also been associated with “masculine” modes of discourse (Chandler 2002: 84-5). In seeking a term that interrogates the “linear”, Drucker (1998:248) maintains that the words “alternative”, “beyond” or “nonlinear” are limited by oppositional antagonism and accordingly advises the use of “Other”. She asserts that Otherness is always implied in representation and acquires its specificity relationally, but is not always oppositional (1998: 248, 251-2):

The other that is the Other than Linear of language is not gender specific in form, in spite of the historical conditions which have placed women outside of the established order [...] The fictive unity and linearity on which masculine discourse stakes its claim to authority is just that – fictive, and highly bound up in its own complex and complicitous relation of dependence on the Other. (Drucker 1998: 252).



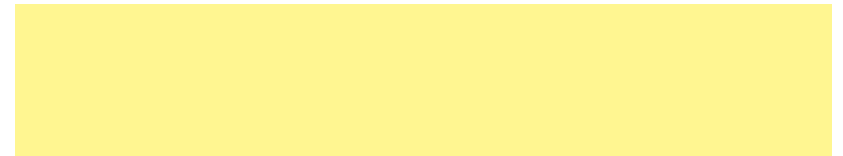
Ek was nie voor-
berei nie. Dit was
té winnig.

One tumbler is cut in half.



Theorists such as Jacques Derrida and Theodore Nelson regard the sequential nature of writing as a repressive logocentric fallacy and the result of the subordination of written to spoken language.

Both reading and writing are, however, activities that are generally temporally sequenced and spatially distributed. The necessity of some form of sequential ordering in writing and what Liestøl (1994:106-7) refers to as the “temporal linearity” in reading thus do not seem allow for the *direct* experience of “nonlinearity”. Espen Aarseth’s definition of “nonlinear” texts as those in which the “words or sequence of words may differ from reading to reading because of the shape, conventions, or mechanisms of the text” (1994:51) refers to the form or appearance of the text rather than the mere narration of events in a nonsequential manner.

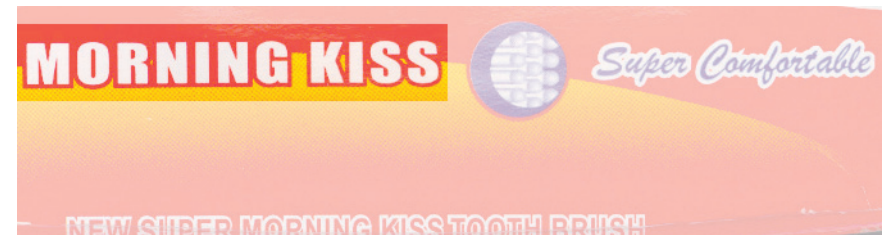
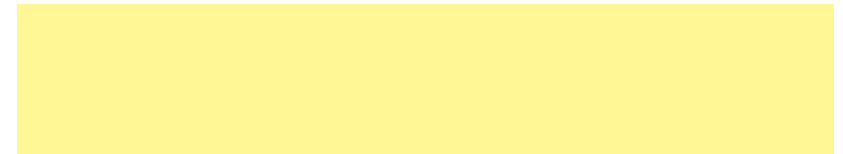


Ek kon nie sluk
nie. Dit het vas-
gesit.

The two half-tumblers are used to contain
the "meal structures" and toothbrushes
from the designated half-days.



Aarseth (1994:60) maintains that if a text is (topographically) regarded as consisting of a set of smaller units with connections between them, it serves to reason that even though the letters, words, phrases and sentences do not make a text “nonlinear” in themselves, their *positioning* can make it so. It could accordingly be argued that meaning can be created through spatial proximity and orientation. Although the reading of the individual units of textual information (such as the “lexias” in a hypertext) are thus linear (and the trajectory thereof irreversible), the manner in which these units are accessed can allow the text in its entirety to be “nonlinear” (Landow 1997:4; Rosenberg 1994:273-5). George Landow (cited in Liestøl 1994: 110) suggests the use of the terms “multilinear” and “multisequential” rather than “nonlinear” and “nonsequential” to imply the multiplication (rather than absence) of linearities.



Die eerste keer
toe jy my wou
soen het ek my
kop weggedraai.

The two half-tumblers from each day are
placed next to each other on a mirrored
rectangle.

Ludwig Wittgenstein's *Philosophical investigations* and Deleuze and Guattari's *A thousand plateaus* are often held up as models of proto-hypertext. The textual organisation of these works supposedly emphasises fragmentation and rearrangement by encouraging readers to create connections between cross-referential discourses. Gunnar Liestøl (1994:91) argues, however, that *Philosophical investigations* [and likewise, *A thousand plateaus*] is no more a hypertext than any other text with allusions, references, digression, paragraphs or footnotes: despite nonlinearity in the structuring of ideas (the signifieds), Wittgenstein's text does not challenge the conventions of the physical status and stability of linear textual representation. Conversely, David Kolb (1994b:335) contends that Derrida's *Glas* cannot serve as a substitute for hypertext, since it is a deconstruction of linear text that exceeds its own strictures and relies on the juxtaposition realised by the simultaneous visual access to related elements, rather than definite links.

Is floss the only way to clean in between?

In addition to floss, there are other products designed for cleaning between your teeth. Ask your dentist or hygienist to help you determine which products are best for you.

Interdental brushes

If you have widely spaced teeth, braces, bridges, or implants, you may benefit from an interdental toothbrush. This toothbrush has a very small tapered or cylindrical head with fine bristles.



Interdental woodsticks

This is a triangular-shaped stick made of wood, used to help clean in between your teeth and massage your gums.



Irrigation devices

These use a pressurized stream of water to clean around the gumline. Most have adjustable settings for use on sensitive areas. They can be used with water alone, or with a mouth rinse. Ask your dentist or hygienist if an oral irrigator would help improve your home care.



Ek het geweet dit
maak jou seer.

*now I'll be my
hope again.*

A single wooden bench is painted green.

Deconstruction (in general) can be viewed as an essentially anti-deterministic practice in that it attempts to reveal the open-ended character of signifying systems within texts (Johnson 1981:xiv; Molotiu 2000: http://www.rochester.edu/in_visible_culture/issue3/molotiu.html) by “careful[ly] teasing out of warring forces of signification *within the text itself*” (Johnson 1981:xiv). Young (1981b:18) proposes that the deconstruction of a text involves following “the paths by which writing both sets up and transgresses its own terms”. Likewise, Paul de Man asserts that the self-reflective nature of deconstructive practices is grounded in the self-consciousness of the text – the manner in which the text “knows and asserts that it will be misunderstood” (cited in Gasché 1995:54-5).



fy was baie ver.

The sound of the artist continuously
brushing her teeth and rinsing her mouth
is very soft

Derrida's deconstructive practices appear to be based, firstly, on the general assumption that the distinction between inside and outside is fundamental to the functioning of binary oppositions and, secondly, on the subsequent questioning of the fixity of this relationship. In *Of grammatology* (1977:35), Derrida maintains that "[t]he outside bears with the inside a relationship that is, as usual, anything but simple exteriority. The meaning of the outside was always present within the inside, imprisoned outside the outside, and vice versa".



Daar is in grow-
we plek op my
een voortand. Ek
voel dit die hele
tyd met my tong.

One lightbox displays a pink toothbrush
with a safety cap.

Both Mary Douglas (1966:36,122) and Julia Kristeva (1982:4,69,75) define abjection and/or pollution in terms internal contradiction, the defiance of order and classification, and the crossing of conceptual boundaries – the “in-between, the ambiguous, the composite” (Kristeva 1982:4). In an extract from *Discipline and punish*, Foucault describes the importance of binary oppositions and the functioning of “enclosed, segmented space” (1992:82) in the incitement to (self)regulation, and proposes that “[a]gainst the plague, which is a mixture, discipline brings into play its power, which is one of analysis” (1992:83). In view of Claude Gandelman’s understanding of thresholds as “*limen*” or “between” spaces (1991:36,51) and Douglas’s proposition that “[a]ny structure of ideas is vulnerable at its margins” (1966:121), it could be argued that the collapse of the division between the inside and outside of any system is a fundamental source of abjection.



Hulle sê jy moet
nie jou lippe
lek wanneer hulle
le droog is nie,
want dan bars
hulle makliker.

One lightbox displays a blue toothbrush
with a safety cap.

Although the body cannot be regarded as the unequivocal locus of selfhood, the borderline that serves to separate the inside from the outside of the body does pertain to the distinction between the self and the Other. Hal Foster (1996:156) draws attention to the slippage in Kristeva's writing between the operation "to abject" (to expel, to separate) and the condition "to be abject" (to be repulsive). Foster summarises Kristeva's understanding of abjection as that which needs to be expelled "*in order to be an I*"; it is simultaneously alien to the subject and intimate with, touching on the fragility of the spatial division between the inside and the outside of the body (1996:153). The orifices of the body (and the mouth in particular) thus have the potential of representing a delicate and complex set of relationships to that which is "not me".



Dit het nie by-
mekaar gepas nie.

One lightbox is mounted at exactly 1,62m.

The functioning of the mouth in terms of judgement can be understood according to two “gates”: the first gate controls that which is initially allowed into the mouth, whereas the second involves swallowing (Falk 1994:14-5). According to Gregory Ulmer (1992:55), Derrida explores the other functions fulfilled by the organs of speech to indicate the excess or “surplus of operations”. Derrida questions Kant’s “exemplorality” (ideal taste without consumption) and concludes that if taste orders a system of pleasure and assimilation, then the excluded is that which cannot be digested, represented or spoken: that which cannot be swallowed is what “makes one vomit” (Ulmer 1992:56), “[t]he text is spit out” (Derrida 1986:161).



Dit het nie in-
mekaar gepas nie.

One lightbox is mounted at exactly 1,75m.

Structuralist analyses of intertextuality generally only take into consideration those references that are clearly indicated by the author and recognised by the reader as such; neither the unity of the text nor the authority (or intentions) of the author are thus threatened (Pfister 1991:210). Such approaches (as found in Plett 1991:5-6; Chandler 2002:204; Genette 1997) are characterised by a clear differentiation between the text (as an autonomous, coherent and delimited sign structure) and intertext (characterised by those attributes that exceed it), as well as the explication of the structural relationships between these components. In this regard, the quotation would serve as exemplary model for the “transport from one text to another” (Plett 1991:7): it constitutes an alien or removable part of the text and is characterised by repetition (a pre-text is reproduced in a subsequent text), segmentation and the lack of self-sufficiency (Plett 1991:8-9). Quotation marks make visible the seams between the quotation and the context.

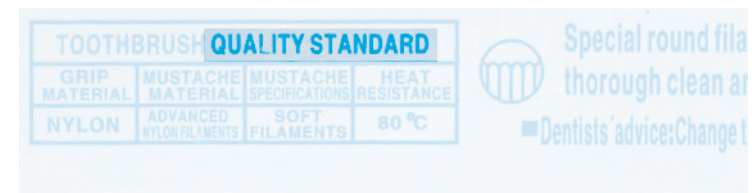


Dit het nie op-
mekaar gepas nie.

The words "Since your safety is our main concern" are repeated.



Derrida uses the mouth that “bites, chews and tastes” as model for the breaking up of the text into bits or discreet units (Lindow 1997:34) and describes the discontinuity in *Glas* as the result of “morsels which I cut and sew in the text” (Derrida 1986:169). Gregory Ulmer (1992:57-8) explains that when language is cited (put between quotation marks) it releases the grasp or hold of a controlling text: Derrida’s *morceau* (“bit, piece, morsel, fragment; musical composition; snack, mouthful”) is always “detached by the teeth” (quotation marks, brackets and parentheses).



Daar is 'n gaatjie
in my tand en
dit is baie sensi-
tief.

In the artist's flat there is a unit
measuring 1,8 x 1,8 x 0,9m. Mounted to
it are three surveillance cameras.

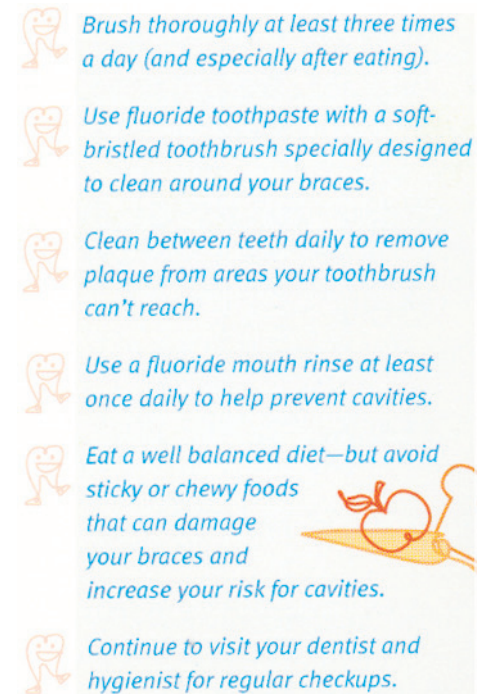







In *Rabelais and his world* Bakhtin (1984:26) describes the “open” or “grotesque” body as lacking clear separation from the outside world: it is not a “closed, complete unit”, but is “unfinished”, “outgrows itself” and “transgresses its own limits”. According to Bakhtin, the emphasis is therefore placed on the parts of the body that are “open to the outside world”. (See also Van Eeden 2002:23 for a similar view). Pasi Falk, author of *The consuming body* regards the mouth as central to the construction of corporeality because of its *controlled* functioning in relation to both consumption and expression – thus allowing for things to be both taken in or given out (1994:10-11,14). Falk proposes that an increase in the control exercised over the flows in and out (thus the “closing” or “civilising”) of individual bodies is paralleled by a shift from an assimilative to a communicative body in which speech is prioritised (1994:25,27).



"Ek is bang daar-
die ding in jou
tong ruk nog een
keer uit," het jy
gesê.

Three television monitors display thirty-
six hours of footage of the artist brushing
her teeth, flossing and using mouthwash.

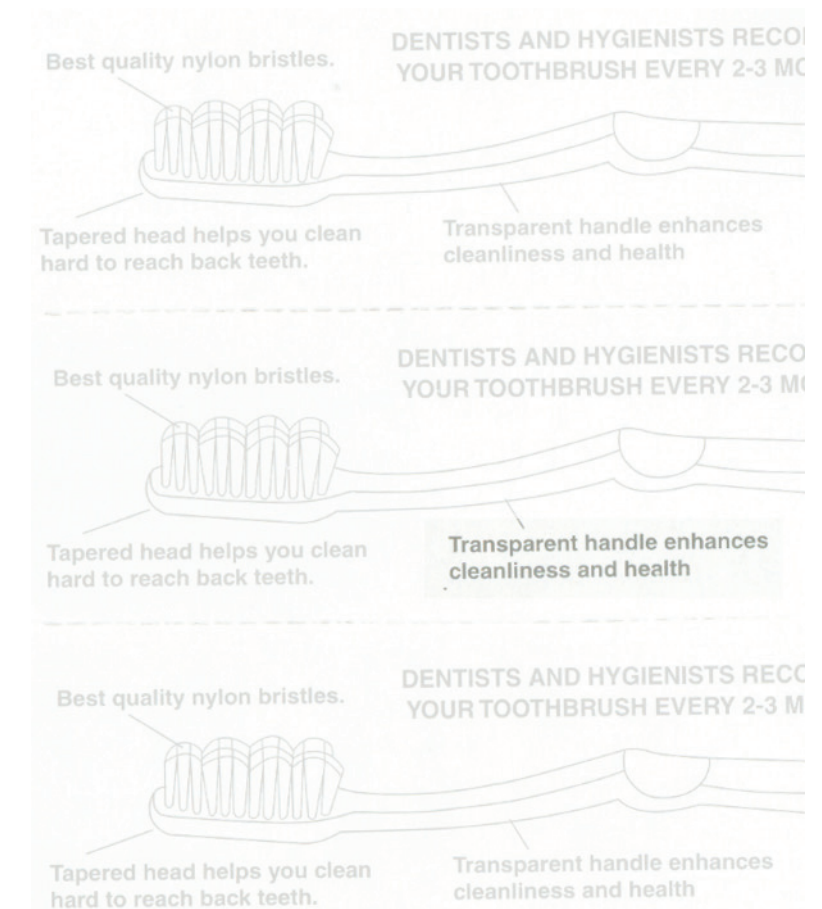
Language, in Deleuze's opinion, is rendered possible by that which distinguishes it - separating speaking from eating and sounds from bodies (2004:214). This apparent logical binarism between in- and outflux is recited by Guattari (1995:88): "Don't speak with your mouth full, it's very bad manners! You either speak or you eat. Not both at the same time." But, as Guattari continues, "orality is at the intersection. It speaks with its mouth full. It is full of inside and full of outside" (1995:88).

- 
-  *Brush thoroughly at least three times a day (and especially after eating).*
 -  *Use fluoride toothpaste with a soft-bristled toothbrush specially designed to clean around your braces.*
 -  *Clean between teeth daily to remove plaque from areas your toothbrush can't reach.*
 -  *Use a fluoride mouth rinse at least once daily to help prevent cavities.*
 -  *Eat a well balanced diet—but avoid sticky or chewy foods that can damage your braces and increase your risk for cavities.* 
 -  *Continue to visit your dentist and hygienist for regular checkups.*

"Is dit nie seer
nie?" het jy ge-
vra. "Nee," het
ek geantwoord,
"nêrig."

The artist knows she **is** being filmed.

In *The logic of sense*, Deleuze (2004:29-30) proposes that Lewis Carroll's *Alice in wonderland* articulates the duality between "things and propositions", "bodies and language", "to eat or to speak", and maintains that speech is associated with the "surface", whereas the body is associated with "depth". Likewise, Foucault (in referring to *The logic of sense*) describes the mouth as the location where "the profundity of an oral body separates itself from incorporeal meaning" (1977:179). Bogue (1989:74-5) draws attention to the manner in which schizophrenics often treat words as things and things as words, simultaneously experiencing the body as a Deleuzian collection of disassociated parts *and* as a solidified "body without organs". Words either enter the dismembered body as exploded words, wounding and rending phonetic elements devoid of meaning or issue forth from the body without organs as unarticulated sonic blocks (Bogue 1989:75).



It was so serene
in your sack.

The artist tries to follow exactly the
same sequence every time - it is almost
perfect.

The notion of the text as a whole (constituted and completed by the parts belonging to it) depends on a fundamental distinction between the work and that which is supposedly outside of it; this separation becomes problematic when what lies outside the work becomes internal or essential to it (Shusterman 1989:102). Although the term “intertext” suggests that it is a text “between” other texts, the interpretation of the preposition “between” varies (Plett 1991b:5). Intertextuality can refer either to the ontological status of texts in general or an inherent quality (or ideal norm) of specific (postmodern) texts (Pfister 1991:210; Mai 1991:31,51). Furthermore, this disagreement is obscured by the regular equation of the term with deconstructive practices and interchangeable use thereof with “textuality”.



Ik moet beter
voorsorg getref
het.

The artist follows almost exactly the
same procedure every time - the sequence
is almost perfect.

Intertextuality often refers to a general designation of a text's participation in the "discursive space of culture" (Culler 1981:103).

Examples of such arguments include those of Foucault (1972:23) that "[t]he frontiers of a book are never clear-cut [...] it is caught up in a system of references to other books, other texts, other sentences: it is a node within a network" and Julia Kristeva (cited in Culler 1981:105) that "[w]hatever the semantic context of a text, its condition as a signifying practice presupposes the existence of other discourses". In an essay titled "How postmodern is intertextuality", Manfred Pfister (1991:210) notes that intertextuality (insofar as it pertains to practices such as alluding, quoting, paraphrasing, adapting and translating) is not restricted to postmodernist or poststructuralist textual practices. (Postmodern) performative intertextuality, on the other hand, is deliberately "foregrounded, displayed, thematised and theorised as a central constructional principle" (Pfister 1991:214-215). This type of text is "self-reflective" and "self-referential" – it draws attention to its own textual status and the devices on which it is based.



Dit is die heel
beste een.

The toothbrush is switched on and off.

It could be argued (as in Young 1981b:31) that the both Derrida and Barthes's conceptions of writing (or *écriture*) are essentially performative. Ulmer (1992:xiii) proposes that Derrida's later work has the status of a script: a set of descriptions and directions which for its full effect must be "enacted". He also draws attention to the concept of *mise en abyme* in Derrida's theories: a reflexive structuration through which a text "shows what it is telling", "does what it says", "displays its own making" and "reflects its own action" (1992:140). The graft produced by the two columns in Derrida's *Glas* could, for example, be viewed as literal "split writing" (Leitch 1983:205). Jonathan Culler (1983:136-7) attempts to clarify the complex deconstructive effect of the graft in suggesting that it has the ability to both comment on another text and itself, whilst simultaneously exceeding that explanation – thus the description of textual procedures also adds something to those procedures.

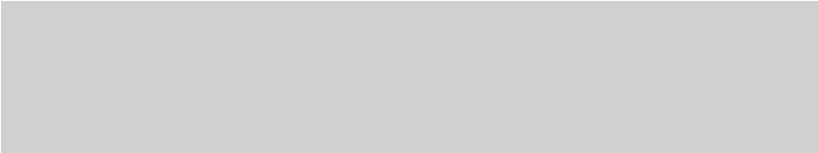
our gums health



is is reversible with treatm

Dit was net in
misverstand, nu
niks om oor
bekommerd te wees
nie.

The toothbrush head moves to and fro.



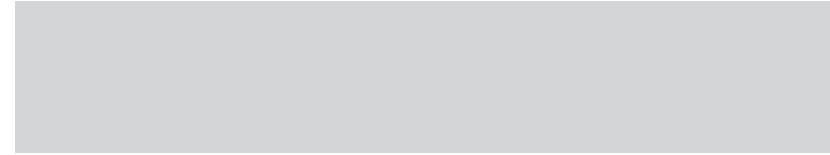
According to Paul Cilliers in *Complexity and postmodernism* (2000:viii,2-3), complexity is realised through the interaction between components in a system - a complex system cannot be fully understood by simply analysing the individual components.

Cilliers proposes that this is not dissimilar to structuralist conceptions of language (2000:11,38-9), but also draws attention to the possibility of using Derrida's *différance* to conceptualise the dynamics of complex systems (2000:37). Selforganisation and autopoiesis are fundamental characteristics of complex systems (Cilliers 2000:12). Similarly, in *Anti-Oedipus*, Deleuze and Guattari describe the body as a series of part-organs – a desiring production where there is no distinction between production and product (Krauss 1994:315).

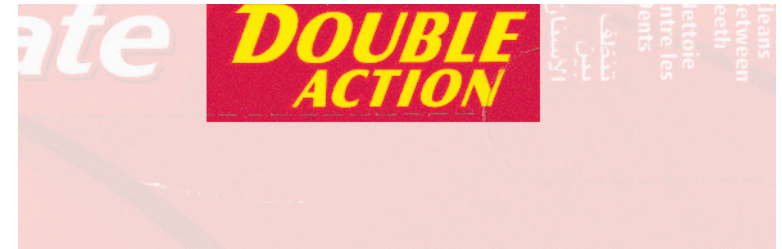


Die deeltje tus-
sen die twee is
die sagste.

There are seventy-two photographs.
Two films of thirty-six exposures each.



In *Autopoiesis and cognition*, Humberto Maturana and Francisco Varela distinguish between *autopoietic* machines that produce their own organisation and limits, and *allopoietic* machines that produce something apart from themselves (Guattari 1995:39,316; see also Hawthorne 1994:12-3). It can be argued that auto- and allopoiesis are “complementary characterisations” (Zeleny cited in Ruprecht 1991:70) of both living systems and texts. Likewise, Jerome McGann (cited in Hawthorne 1994: 12-3) distinguishes between texts that become the product of their own processes and “vehicular textual models” (where the message and “vehicle of transmission” are easily discernable).



"Dit is nie snaaks
nie," het ek gesê.
"Maar jy lag
dan!" "Want ek
weet nie wat an-
ders om te doen
nie."

The last photograph and the first photo-
graph look almost the same.

The idea that the (physical) properties of a medium can at least (in part) contribute to the construction of meaning and the subsequent questioning of the traditional division between form, content and/or expression is not new. Umberto Eco proposes that the understanding of a sign as the correlation between signifier and signified (thus expression and content) is not unlike Peirce's tripartite model of (unlimited) semiosis as the operation of representamen, object and interpretant (1984:1-2), and that form (of the expression or of the content) is therefore inextricably linked to substance (1984:23). Deleuze and Guattari regard the distinction between content and expression as mutually determining, functional and reversible. However, they maintain that there is not a causal relationship between the two, but rather a state of "reciprocal presupposition" in which meaning becomes an interface between a form of content and form of expression. (Massumi 1992:12-5).



Ons het niks ge-
had om te sê
vir mekaar nie.

Each photograph follows on the next.

Umberto Eco (1984:208) proposes that mirrors function both as extensive and intrusive prostheses and become material mediums for the passage of information. In Lacan's "mirror stage" a child's self-definition supposedly happens through his mirrored image - his double (Krauss 1999:197-8; Drucker 1998:61-2; Eco 1984:203). Drucker (1998:62) argues that this notion of identification through self-representation as image could also be applied to writing, for "[a]s an image writing permits a subjective, narcissistic, identification with a perceived self-identity in the expressive form of a written inscription."



Ek was onseker.

hadde om te se

om mekaar nie.

The photographs systematically turn from
black and white to blue and white to black
and white again.

According to Saussure, writing exists as a technical derivative of speech – it is thus “foreign to the internal system” (Sallis 1996:122) and merely an “extension of an instrument” (Ulmer 1992:7). Derrida problematises this traditional equation of speech to self-presence or meaning and the subsequent exteriority of writing. He proposes that Plato looked on writing as *pharmakon*, which in Greek means *both* “remedy” *and* “poison” (Johnson 1981:xxiv). This conception of the *pharmakon* is essential to the logical placement of writing as a supplement – an artificial addition, “an accessory, an accident, an excess” (Derrida 1981:128) which simultaneously “cures and infects” (Culler 1983:142).



"Is jy seker jy
wil inkom?" het
ek gevra.

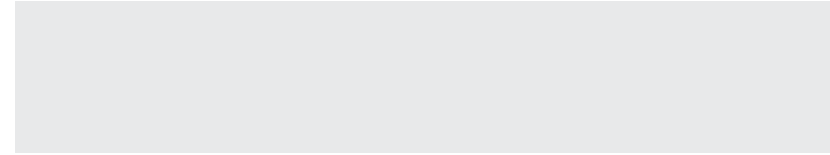
The artist rinses her mouth and spits the
toothpaste out.

Derrida understands [inter]textuality in terms of difference and discontinuity (Phillips 1991:89,91) and presents a view of the text as a “differential network, a fabric of traces referring endlessly to something other than itself” (cited in Phillips 1991:90). Despite suggesting the overflow or leakage of the seemingly definitive margins of the text, Derrida does not simply imply an undifferentiated textual mass. Instead, the defamiliarisation of the separation between the “textual” and “extratextual” is pivotal: “But in going beyond the bounds of that lexicon, we are less interested in breaking through certain limits, with or without cause, than in putting them in *doubt* the right to posit limits in the first place” (Derrida 1981:130, my emphasis).



Ek het seker ge-
maak dat daar
niks oorbly nie,
net vir ingeval.

The artist's face comes into view.



Roland Barthes (1977:156-9; 1981:39; 1988:169-174) distinguishes between “the work” (a “finished object”) and “the Text” (“methodological field”). In opposition to the closed nature of “the work”, Barthes proposes that the network (1988:171) serves as metaphor for the “dilatory” character of “the Text”. Not only does this imply the deferral of meaning constituted by “disconnections, overlappings, variations, associations, contiguities and cross-references” (1977:58), but also that the text supposedly “has no beginning” and that the reader gains access to it by “several entrances, none of which can be authoritatively declared to be the main one” (1974:5).



UN PROTECTUR EN
ALED for YOUR SEALED for Y
OTECTION PROTECTI
'OUR SEALED for YOUR SEA
ION PROTECTION PR
ALED for YOUR SEALED for Y
'OTECTION PROTECTI
'OUR SEALED for YOUR SEA
ION PROTECTION PR

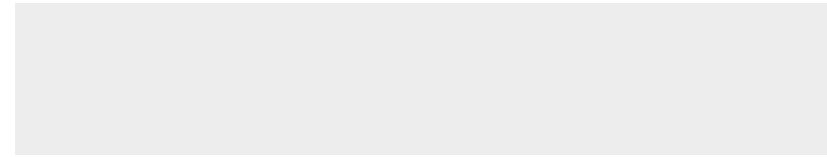
Dit het uitgelek.

marck dat de

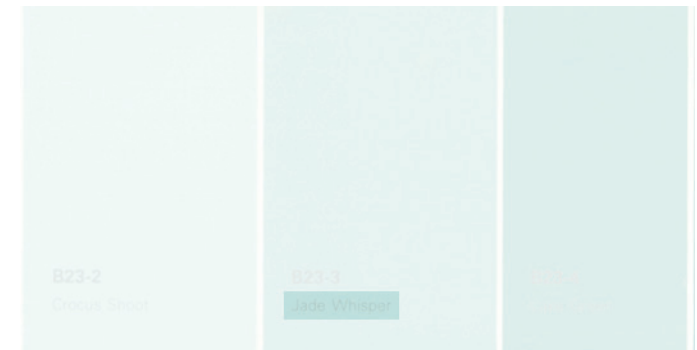
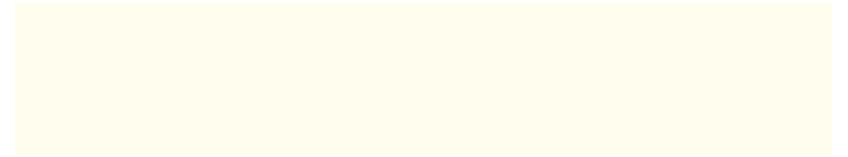
ruks en by me,

net nu ingek.

The artist's face has disappeared.



Landow (1997:35) asserts that montage-like textuality foregrounds the writing process and therefore rejects deceptive transparency. Montage relies on the juxtapositions brought about by *spatial* relationships (Chandler 2002:84). The operations of selection and [re]combination allow for a piece, once displaced into a new context, to retain associations with its former context (Ulmer 1992:59); likewise “the superimposed element disrupts the context in which it is inserted” (Benjamin 1988:306).



Dit was 'n groot
gemors.

The artist's face almost comes into view.

Gérard Genette uses the term “transtextuality” as a more inclusive term than “intertextuality”. His systematic structuralist classification of various transtextual devices are summarised by Chandler (2002:204) as follows: intertextuality (quotation, plagiarism, allusion); paratextuality (the relation between main body of text and that which surrounds it); architextuality (the designation of the text as part of a genre); metatextuality (the explicit or implicit critical commentary of one text on another text) and hypo/hypertextuality (the relation between a text and a preceding ‘hypotext’ – a text/genre on which it is based, but that it transforms, modifies, elaborates or extends). Genette describes paratextuality as a threshold (rather than a sealed border) - the “undefined zone between the inside and outside of the text” (1997:2) that consists of liminal devices and conventions, both within the book (“peritext”) and outside it (“epitext”). Paratexts are generally regarded as subordinate additions – both subsidiary to and dependent on the “main” text. However, the possibility exists for devices such as foot/endnotes to become a spatial extension of the “main” text as or even function as metatexts.



Ek kon dit nie
inhou nie.

The artist's face has almost disappeared.

Barbara Hernstein Smith defines closure as “a modification of structure that [...] creates the expectation of nothing” in the reader” (cited Hawthorne 1994:22). Likewise, literary theorist Walter Ong (1982:132-3) suggests that the medium of print is intolerant of physical incompleteness and thus encourages closure through this impression of finalisation. Derrida’s contention in *Of grammatology* (1977:86) that “[t]he end of linear writing is indeed the end of the book”, could similarly be viewed as a challenge to this concept of closure (Ulmer 1992:13). However, the much celebrated deconstructive claim toward “lack of totality and closure” (Kolb 1994b:334) is not necessarily embraced within academic practice; “lack” could, in this regard, be interpreted as a “deficiency” or “need” rather than “absence”. Kolb (1994b:334), for example, fears that deconstruction will cause (philosophic) argumentative line to dissolve into “nothing but footnotes and marginalia referring to one another” – a text that “would say many things at once without granting primacy to any of them”.



Dit kon nie so
aanhou nie.

The entire event took place in 11,5 seconds.

Despite the common interrelationship between the material ending of a text and the realisation of closure, the two terms cannot be used interchangeably. “Traditional” linear texts supposedly have beginnings, middles and ends. Although closure is not necessarily effected as the “resolution of an opposition or enforcing the status quo” (Chandler 2002:91), the reading supposedly ends on the last page. The “end” of texts that are less sequential are more difficult to define, but as Robert Coover (cited in Landow 1997:192) promptly asserts: “[s]ooner or later, whatever the game, the whistle is blown”. The question is not only whether a text is exhausted once the reader has read through all of it, but also whether the reader does indeed *have* to read through all of it. Michael Joyce (1998:186), in commenting on his hypertext novel *Afternoon, a story*, makes the following valuable suggestion: “When the story no longer progresses or when it cycles or when you tire of the paths, the experience of reading ends”.



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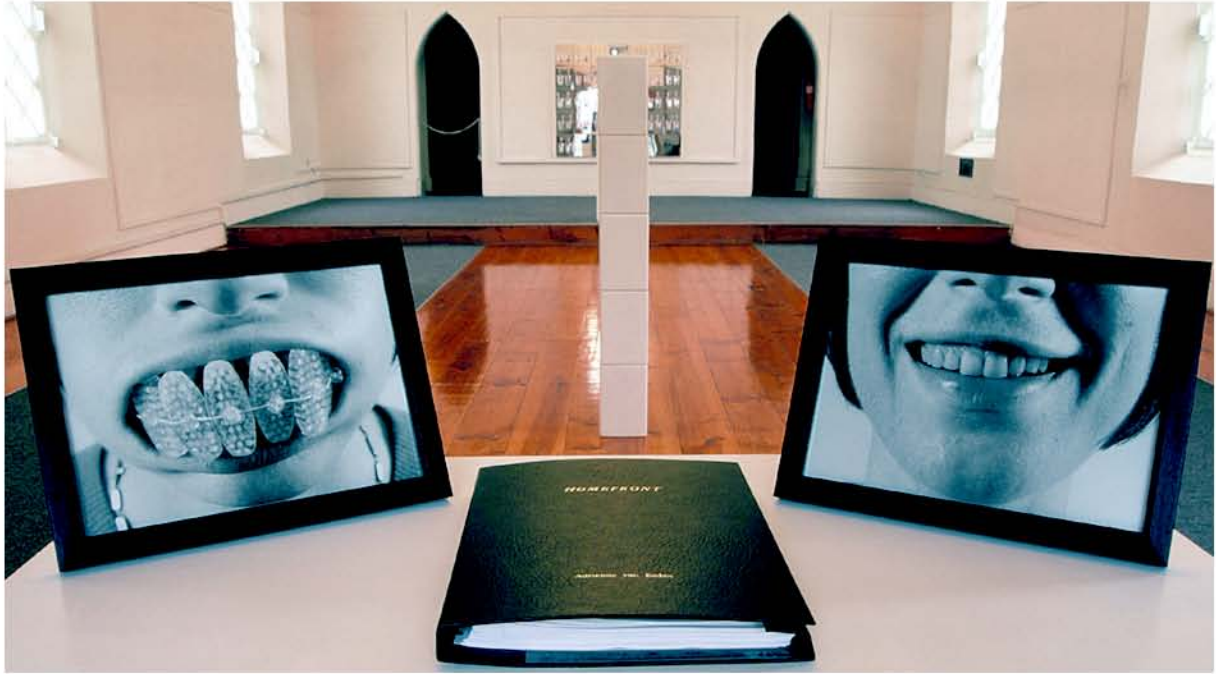
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Illustrations



1. Van Eeden, Adrienne, *Much to say about nothing: a pre-/postface* (2003-2005). Framed silver-prints on fibre paper, 21 x 29,7cm each. Installation view.



2. Van Eeden, Adrienne, *Firm adult easy slide* (2005). Wood, enamel paint, Perspex, vinyl lettering, plastic specimen jars, plastic snap cap bottles, plastic sachets, toothbrushes, floss, toothpaste, mouth-wash, water, spit, 136 x 358,4cm. Installation view.



3. Van Eeden, Adrienne, *Firm adult easy slide* (2005). Wood, enamel paint, Perspex, vinyl lettering, plastic specimen jars, plastic snap cap bottles, plastic sachets, toothbrushes, floss, toothpaste, mouth-wash, water, spit, 136 x 358,4cm. Installation view.



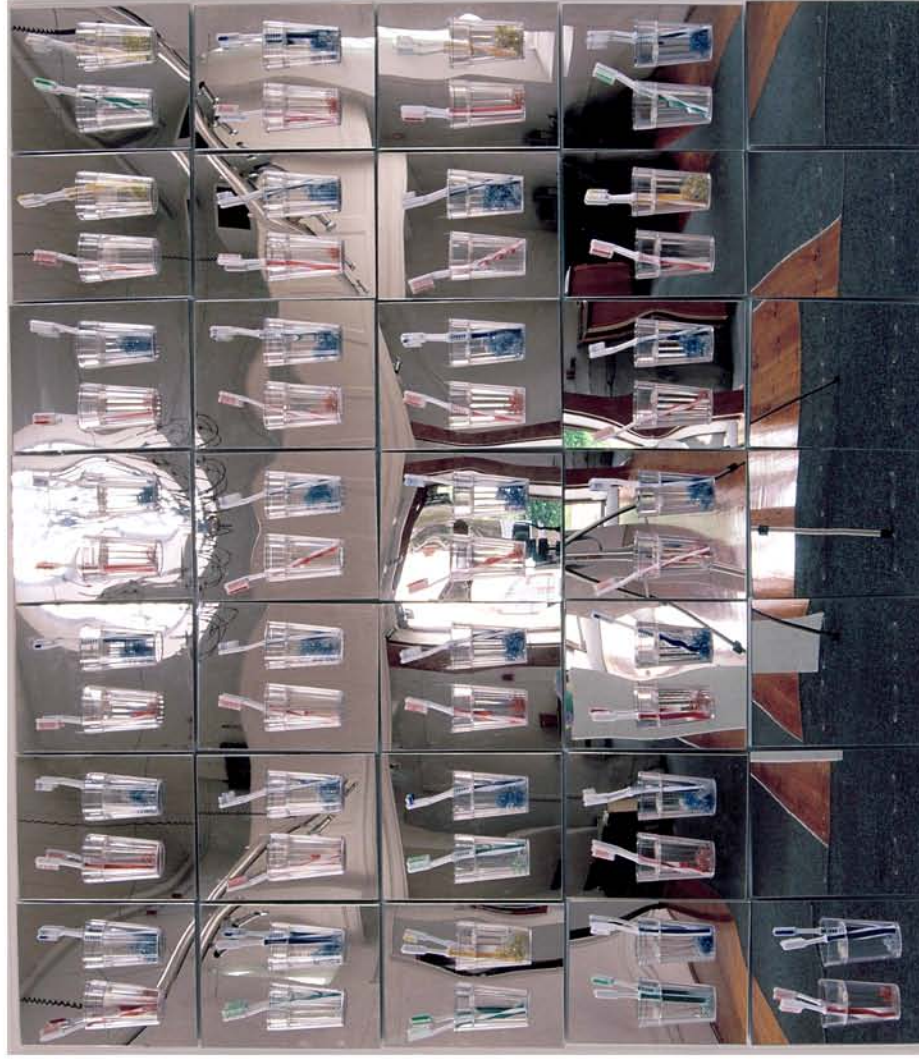
4. Van Eeden, Adrienne, *Firm adult easy slide* (2005). Wood, enamel paint, Perspex, vinyl lettering, plastic specimen jars, plastic snap cap bottles, plastic sachets, toothbrushes, floss, toothpaste, mouth-wash, water, spit, 136 x 358,4cm. Detail.



5. Van Eeden, Adrienne, *Everybody's favourite* (2003-2005). Toothbrush hairs, sphere with diameter of approximately 19cm. Installation view.



6. Van Eeden, Adrienne, *Super quality virtue* (2004-2005). Toothbrushes, Perspex, nickel finding crimps, steel wire, plastic tumblers, acrylic tubing, wood, enamel paint, 178 x 162cm. Detail.



7. Van Eeden, Adrienne, *Super quality virtue* (2004-2005). Toothbrushes, Perspex, nickel finding crimps, steel wire, plastic tumblers, acrylic tubing, wood, enamel paint, 178 x 162cm.



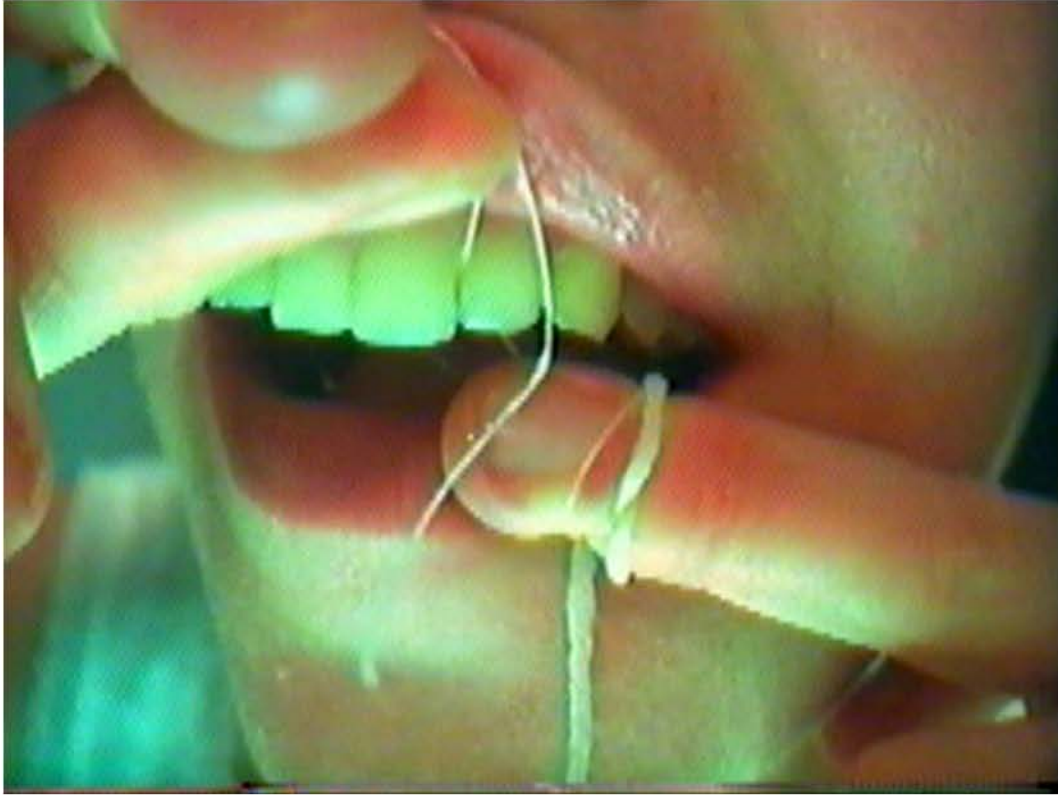
8. Van Eeden, Adrienne, *Super quality virtue* (2004-2005). Toothbrushes, Perspex, nickel finding crimps, steel wire, plastic tumblers, acrylic tubing, wood, enamel paint, 178 x 162cm. Detail.



9. Van Eeden, Adrienne, *Jade whisper* (2005). Sound installation, enamel paint, wooden bench, display dimensions variable. Installation view.



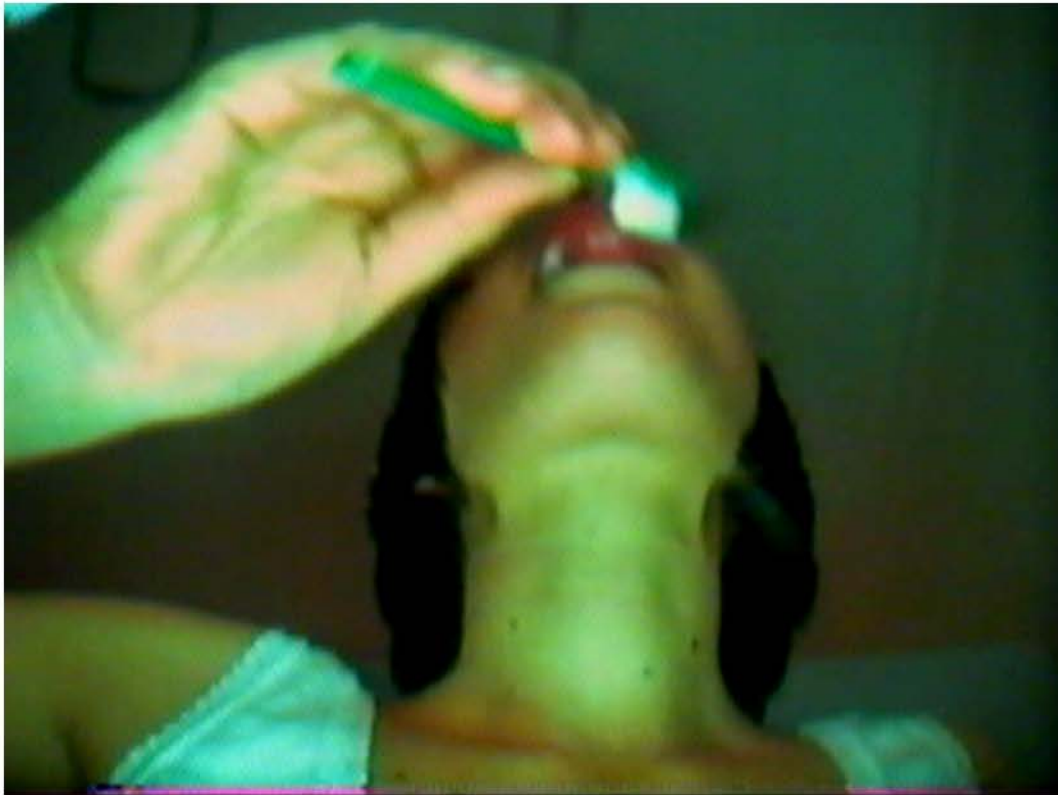
10. Van Eeden, Adrienne, *Being thorough in your daily oral hygiene lays the foundation for a confident smile* (2005). Video, display dimensions variable. Installation view.



11. Van Eeden, Adrienne, *Being thorough in your daily oral hygiene lays the foundation for a confident smile* (2005). Video, display dimensions variable. Video still.



12. Van Eeden, Adrienne, *Being thorough in your daily oral hygiene lays the foundation for a confident smile* (2005). Video, display dimensions variable. Video still.



13. Van Eeden, Adrienne, *Being thorough in your daily oral hygiene lays the foundation for a confident smile* (2005). Video, display dimensions variable. Video still.



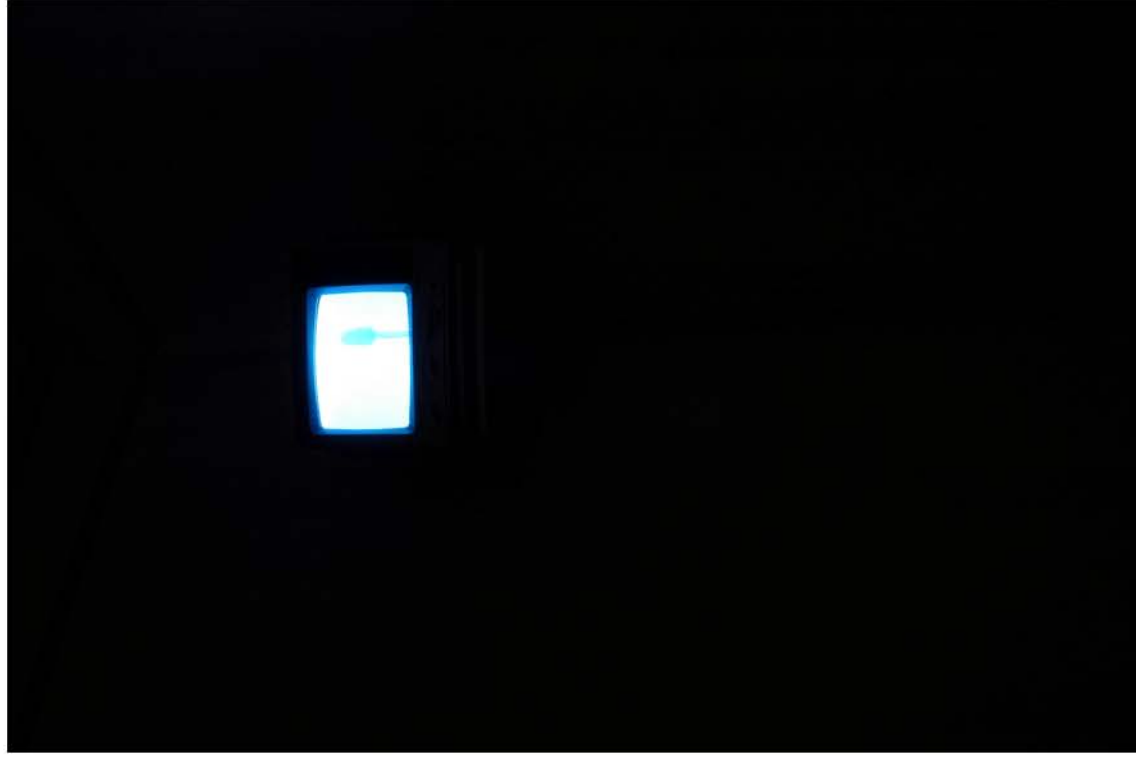
14. Van Eeden, Adrienne, *Being thorough in your daily oral hygiene lays the foundation for a confident smile* (2005). Video, display dimensions variable. Video still.



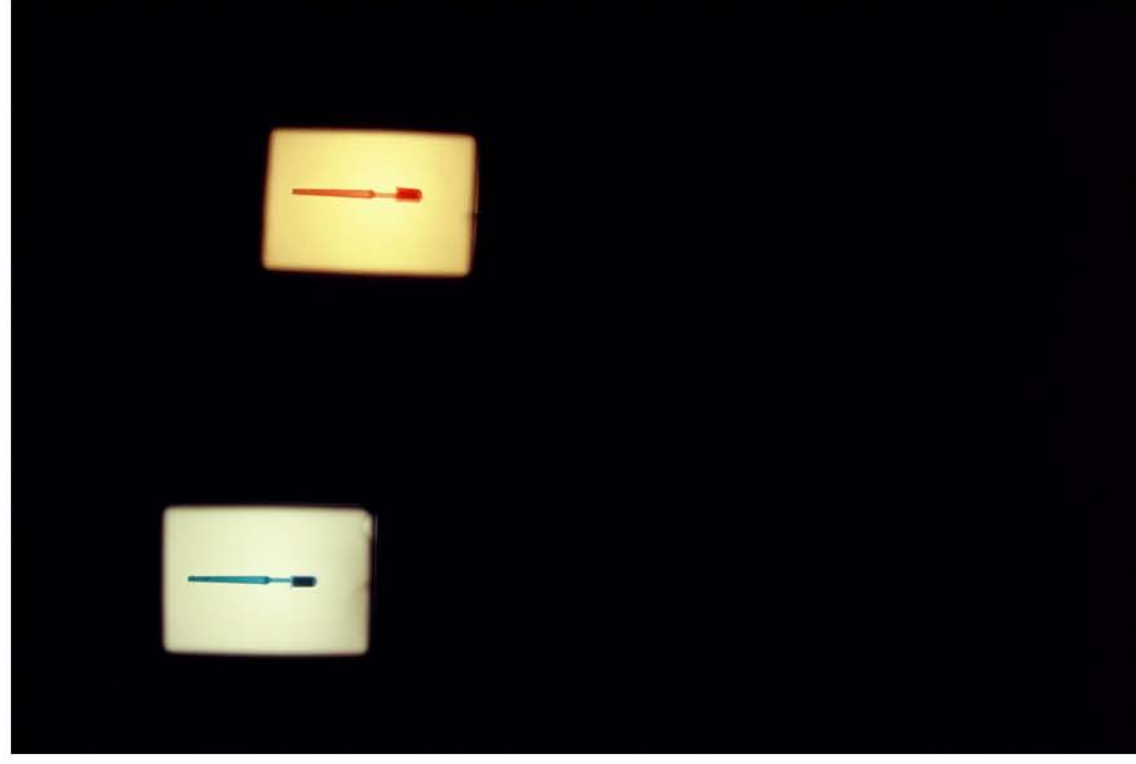
15. Van Eeden, Adrienne, *Being thorough in your daily oral hygiene lays the foundation for a confident smile* (2005). Video, display dimensions variable. Video still.



16. Van Eeden, Adrienne, *Dr fresh velocity* (2005). Video, display dimensions variable. Video still.



17. Van Eeden, Adrienne, *Dr fresh velocity* (2005). Video, display dimensions variable. Installation view.



18. Van Eeden, Adrienne, *Song* (2005). Sound installation, toothbrushes, Perspex, wood, fluorescent lights, 30 x 22 x 18cm each, display dimensions variable. Installation view.



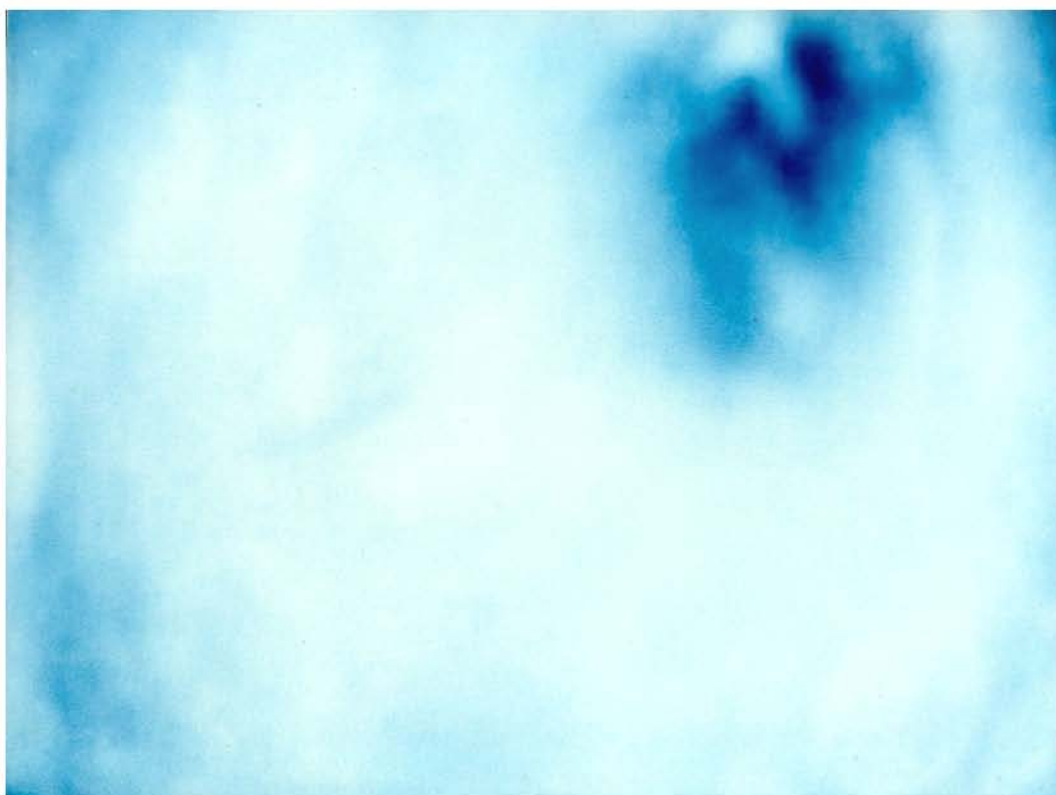
19. Van Eeden, Adrienne, *Ice whitening* (2004-2005). Mounted blue-toned silverprints on fibre paper, 40,7 x 30,8cm each, display dimensions variable. Installation view.



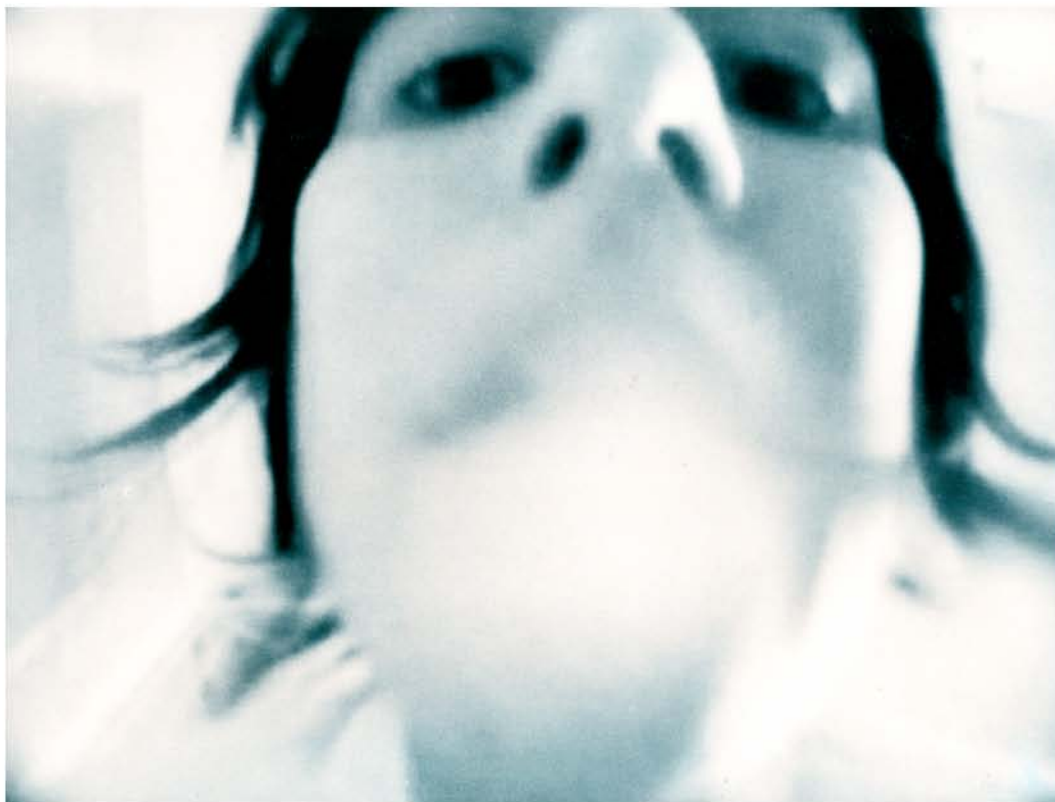
20. Van Eeden, Adrienne, *Ice whitening* (2004-2005). Mounted blue-toned silverprints on fibre paper, 40,7 x 30,8cm each, display dimensions variable. Installation view.



21. Van Eeden, Adrienne, *Ice whitening* (2004-2005). Mounted blue-toned silverprints on fibre paper, 40,7 x 30,8cm each, display dimensions variable. Detail.



22. Van Eeden, Adrienne, *Ice whitening* (2004-2005). Mounted blue-toned silverprints on fibre paper, 40,7 x 30,8cm each, display dimensions variable. Detail.



23. Van Eeden, Adrienne, *Ice whitening* (2004-2005). Mounted blue-toned silverprints on fibre paper, 40,7 x 30,8cm each, display dimensions variable. Detail.



24. Van Eeden, Adrienne, *Ice whitening* (2004-2005). Mounted blue-toned silverprints on fibre paper, 40,7 x 30,8cm each, display dimensions variable. Detail.